CHALK

Central BAPTIST
THEOLOGICAL SEMINARY
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W. L. CHANEY

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W. L. CHANEY

CHALK

OR

WE CAN DO IT

Practical Work with Chalk and Blackboard

BY

ELLA N. WOOD

AUTHOR OF "OBJECT LESSONS FOR JUNIOR WORK," "JUNIOR TOPICS OUTLINED," ETC.

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PART I.

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C H A L K

INTRODUCTION

Once upon a time there was a man, a very good man because he was a Sunday-School teacher (Fig. 1) and taught a class of ten rollicking, jolly little boys (Fig. 2).

Fig. 1

Now these ten little boys were very good except just about once a week, in the Sunday-School class. When their teacher stood up to talk to them about the lesson they were mischievous, and everything was so much funnier then than at any other

Fig. 2

time. So their teacher said to himself: "This will never do, I must think of some way to interest those boys and make the lesson attractive to them." So he

Fig. 3

Fig. 4

scratched his head (Fig. 3) and thought and thought what he could do to make the Bible lessons pleasing to his boys. He said: "Now next Sunday we have a splendid lesson about Caleb and the ten men who went to spy out the land, and it

will all be lost if I can't do something besides talk."

Pretty soon he jumped for joy (Fig. 4) and said, "I can do it!" and started off

Fig. 5

Fig. 6

down the street on a run (Fig. 5) to buy a blackboard.

His friends said: "You must be crazy to think you can use a blackboard. You are no artist and cannot make a picture to save your life." The teacher said: "I

believe I can make pictures my boys will like. I will try anyway." So he bought his blackboard and hurried to the church

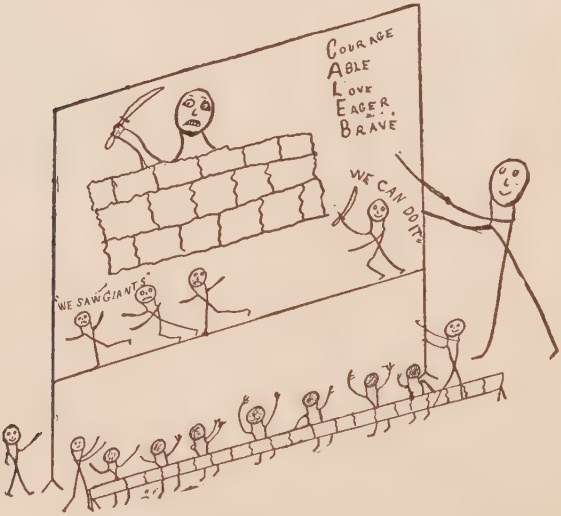

FIG. 7

(Fig. 6), very happy, and this is the way he taught the lesson to the ten little boys the next Sunday (Fig. 7).

These pictures "point a moral" if they do not "adorn a tale."

May not we, like the man in the story, learn a lesson from Caleb?

Our giants, the chalk and the blackboard, like those of old, only need to be boldly grappled with to be overcome and transformed into valued assistants in our great work of winning the children for Christ, and the purpose of this book is to show how, like Caleb, WE CAN DO IT.

ELLA N. WOOD.

Lansing, Michigan.

CHAPTER I

THE PROBLEM

One day the master was walking among the hills of Judea and "there were brought unto him little children, that he should put his hands on them and pray." Christ, in his gentle winsomeness, drew them to him. "We are ambassadors therefore on behalf of Christ as though God were entreating by us." So the problem that confronts us is how we can *best* fulfill this commission.

FIRST CATCH THEM

The angler will use one bait for a certain kind of fish, another for a different species, and if he expects to catch all kinds of fish in the river, he will get angleworms, minnows and frogs and put them in his bait box. So we will catch one boy with a smile, another with a kind word. We will win one with a Bible story simply

told; another with an object lesson that appeals to the mind through the sight; another with a picture that draws on his imagination. This study of child nature is a beautiful art and it is as necessary as it is beautiful.

It is not the row of "good" little boys or "good" little girls who sit with folded arms, feet as stiff as sticks and eyes fixed unblinkingly on your face, that charm and interest you; but the fidgety, restless little people, whose constant motions almost make you dizzy, and cause you to rack your brain over HOW to center this activity on the lesson you would teach, and lead the minds and hearts to respond to the love of God as it is revealed by you.

I believe that the blackboard and chalk offered one of the best and surest means of accomplishing this result.

THE REASONS WHY

The strongest impressions are made on a child's mind through the eye and the

imagination. In the use of the blackboard we appeal to both. To this end, then, let me urge you not to attempt to make your pictures artistic or finished, but

Fig. 8

leave large scope for the imagination. For instance, we want to tell the class a little story about how Frank and Curly were going out in the lot one day to get some hay for the cows and they saw a rabbit run behind the hay-stack. Draw a

hay-stack (Fig. 8) and ask where Frank and Curly are. Robbie, aged 7, will tell you that they are behind the hay-stack digging like all possessed to get the rabbit out; he will also tell you, if you draw him out by a few questions, that Frank has red hair, a freckled face, and is barefoot, and as you quickly draw a few marks to

Fig. 9

represent the rabbit with Curly and Frank running after it (Fig. 9), every child in the class will have a perfect picture in his mind and when he thinks of it afterwards, the same picture will be reproduced by his imagination.

The child's mind is active and restless; it is constantly anticipating and the

merest suggestion sets the imagination at work and produces an effect, and it rests with us, who are parents, teachers and superintendents, whether this effect shall be good or bad.

CHAPTER II

DRAW ESSENTIALS, BUT ONLY ESSENTIALS

While the imagination of a child is very vivid, we should not attempt to force it, or draw too strongly upon it, but should furnish a stimulus that will excite it to activity and direct it toward realities. For instance, we can make a perpendicular line on the blackboard and call it a man, or a horizontal mark and call it a dog, but the marks have no meaning in themselves and we might as well call them a post and a clothesline, for the child must depend solely upon his memory, not his imagination and observation, for the names of the objects. So they will not appeal to him as much as figures that have something of the semblance of a man or a dog. Besides, he will grow tired of the straight marks after a few lessons and of the effort to remember what they mean, while, if you create cer-

tain little figures of your own they will soon seem like old friends and the children will hail them with delight every time they make their appearance on the blackboard. So, while our drawings should be very crude, or mere outlines, there are a few essentials which must be drawn or we will fail to make our figures seem real to our pupils or to impress the desired lesson.

On the other hand, we must stop with essentials. There are several reasons for this. If we do not possess artistic skill any attempt at the picturesque will prove ridiculous; it will detract from the lesson; it will take longer; we will find ourselves dissatisfied and discouraged with our failures and unable to teach the truth the lesson holds.

Cartoonists are a power in political and social life, largely because they adhere closely to these two rules; thus, when Thomas Nast, with a few strokes of his pencil, sketched a money bag and by placing a dollar mark on it in just the

right position transformed it into a likeness of Boss Tweed, he not only recognized the principles we are just discussing but by so doing did more for the cause of good government than he could have done by the most elaborate painting.

So with our work. Let every line and curve count for something that is essential to the picture.

Our failure is more apt to be caused by drawing too much than too little.

WHAT ARE ESSENTIALS

They are the lines or features which it is necessary to draw in order to enable a child to recognize the object represented, or in other words, those that are necessary to distinguish one object from another.

For instance, the essentials of a human being are head, body, arms, and legs. Thus,

FIG. 10

Fig. 11

the straight line referred to above is meaningless alone, but if on the top of it we place a circle for the head, draw a straight line across it for the arms and two diverging lines at the lower extremity for the legs (Fig. 10), any child will recognize it at a glance. Or we may approach nearer to the likeness of a man and draw a figure like this (Fig. 11),

Fig. 12

Fig. 13

Fig. 14

which I think much better than Figure 10. So any of the following may serve as a type (Figs. 12, 13, 14). By a little variation of the lines which form the figures, we can draw the essentials of almost any

Fig. 15 Fig. 16

attitude or feature. If we want our man running, we draw the figure with the body inclined forward, one leg thrown well out and bent just a little at the knee, and the other leg thrown back and decidedly bent (Fig. 15). If the man is walking, the body

will be slightly inclined forward with one leg straight and carried forward a very

Fig. 17

Fig. 18

little, the other carried back and bent at the knee (Fig. 16). The essentials of an Indian are some "feathers" sticking out of the top of the man's head. A tomahawk in his hand will make him seem very real (Fig. 17).

Fig. 19

Some slanting eyes and a

"pigtail" will give us a Chinaman (Fig. 18).

With a little practice the features of the face can be made very expressive. For instance, if we want a sour, grieved

Fig. 20

Fig. 21

Fig. 22

or discouraged man, we turn the corners of the mouth down (Fig. 19). If the man or the boy feels jolly and good natured, the mouth will curve up (Fig. 20). For a fierce look, the head must be oblong, the eyes prominent, and the mouth large and nearly straight (Fig. 21). If our boy wears a hat, draw the hat first by making a horizontal curved line that ends in a downward hook at each end and then draw the crown on top of this and the head under it (Fig. 22).

The essential of a girl or a woman is a dress. Figs. 23 and 24 show the simplicity of this.

Fig. 23

Fig. 24

So with animals; while they all have a head, body and four legs, each has some distinctive feature that, if drawn, will show at once what animal the figure represents.

We will start with a head, body and legs (Fig. 25); then the essentials to make this into a dog are some ears and a tail that

turns over the back (Fig. 26). Take the same body and legs and add a pair of

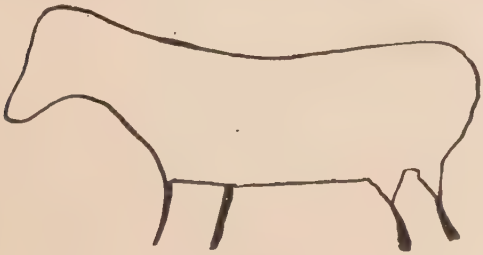

Fig. 25

horns and a long thin tail hanging down, and we have a cow (Fig. 27). Again, add

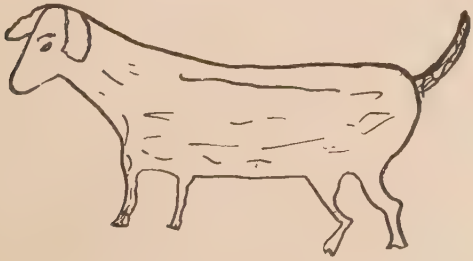

Fig. 26

to Fig. 25 some ears, curling horns and a stubby tail hanging down, and we have a

sheep (Fig. 28). Or draw the stubby tail standing up and two horns that curl back

Fig. 27

Fig. 28

over the neck and it is a goat (Fig. 29). Lengthen the legs and neck of Fig. 25

and make a long, bushy tail hanging down and it is a horse (Fig. 30).

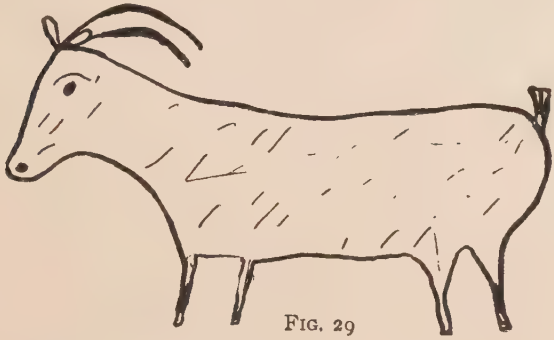

Fig. 29

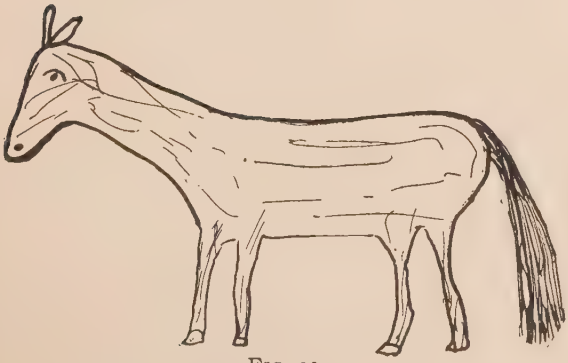

Fig. 30

A much smaller body, head and legs, with a bushy tail turned over the back will

represent a squirrel (Fig. 31). Leave the tail off and draw the ears long and it will do for a rabbit (Fig. 32).

Fig. 31

The essentials of a fowl or bird are an oblong body, neck, head, legs and three or four toes (Fig. 33). To make this into a swan, goose or duck make the neck long and bent like the letter S, and make webbed feet (Fig. 34).

Fig. 32

For a chicken the neck should be short, beak pointed and toes not webbed (Fig. 33). For a rooster, add a large tail to Fig. 33

Birds flying may be made by little V-shaped figures turned sidewise (Fig. 35).

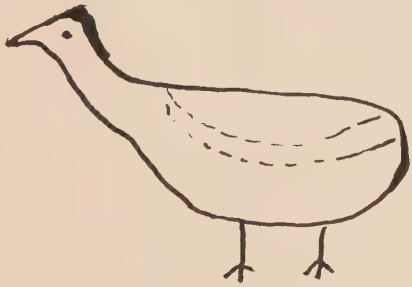

Fig. 33

Fig. 34

The essentials of a house are a gable, ridge pole, three vertical lines, two horizontal lines and some windows (Fig. 36).

A church will have a steeple in place of the gable, and the windows lengthened (Fig. 37).

A saloon has a square front and large windows (Fig. 38).

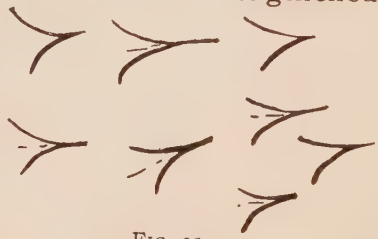

Fig. 35

Fig. 36

I do not think it wise to attempt to represent Christ by the figure of a man, but

Fig. 37

Fig. 38

simply a cross. That will always carry with it a lesson of its own and the children will soon recognize it as meaning but one thing, and that "Jesus."

So by studying out the absolutely essential features, almost any object may be outlined by a few marks so it will be recognized by the class.

CHAPTER III

EQUIPMENT

It is presupposed that those who have undertaken the splendid service of leading the children to Christ, have added to their godliness, love, patience, self-control, sweetness, and all other Christian graces; but if we are going to make a success of the use of the blackboard, we must add to all the rest, *courage.* With this, a blackboard, chalk and eraser we are ready.

THE BLACKBOARD

If we already have one this subject will not interest us, but if we have not, the next question is how to get it. This is easily disposed of if we have the money to buy one, but if we have not, we must resort to other means. Here is one place where our courage is required.

The following directions, if carried out,

will make a very good and inexpensive blackboard. The amount of slating required will depend on the size of the blackboard. The quantity given below will cover a board three feet square with two coats. A half pint of white shellac, about two tablespoonfuls of lampblack and one of powdered pumice stone. The finer the pumice stone is, the nicer your board will be. Moisten the lampblack with a little alcohol; it will then mix readily with the shellac. The slating should be thinned with alcohol until almost as thin as water. Wood alcohol is just as good for this purpose and less expensive. The body of the blackboard may be made of boards well jointed and smoothed, or any of the following materials are just as good or even better and cost less: A piece of felt window shade, the back of table oilcloth, linoleum, or heavy pasteboard. If felt or oilcloth is used, it may be tacked on a solid board backing, stretched and tacked on a light wooden frame or on the wall of the

room; or it may be left flexible and rolled up when not in use.

Apply the slating evenly with a brush, let dry about half a day before putting on the second coat. Do not use the blackboard for two or three days after making.

The utility of the blackboard is much increased if it has a narrow tape tacked around the front side of the frame. The tape should be about a quarter of an inch wide, drawn tight and tacked about every six inches. This enables one to use pictures, hearts and other objects cut from paper, with the blackboard lesson, by placing them under the tape in the appropriate position.

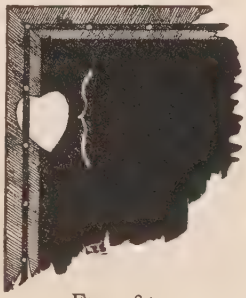

Fig. 38A

If you have a flexible blackboard, pins bent into hooks and fastened around the edge of the blackboard will answer the same purpose. Simply hang the pictures or objects on the hooks.

BLACKBOARD STANDARD

A very simple and inexpensive easel or standard on which to place a blackboard, can be made as follows:

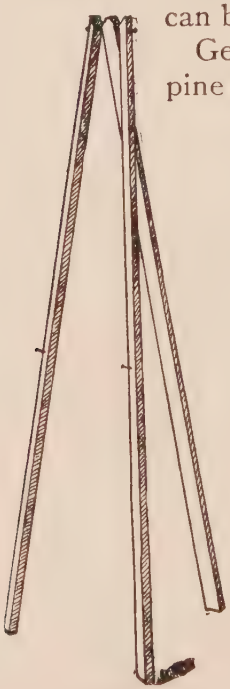

FIG. 39

Get three pieces of plain pine moulding, about an inch by an inch and a quarter, and five feet long. Slant the two side legs at the top on the inside, the centre leg on both sides. Make a hole in the three legs near the top and fasten together with a bolt. The hole should be larger than the bolt and the bolt quite long, so it may have free play. This enables the easel to be folded up when not in use. Drive a nail

in each side leg about half way between the top and bottom. These should stand out about an inch and a half from the leg to support the blackboard. Drive a small wire nail in the lower end of each leg, leaving the end sticking out a little. These keep the easel from slipping on the floor.

It has the appearance of a tripod when finished (Fig. 39).

CHALK AND ERASER

The common school chalk is best. Always provide yourself with some colored chalks, as they are pleasing to the children. Six colors can be had for a penny.

An eraser can be made by snugly tacking some heavy cloth on an oblong block of wood.

CHAPTER IV

THE TEACHER AND THE BLACKBOARD

Be original.

That does not mean that we must evolve all things from our own minds or create them in our inner consciousness. Originality, for most of us, is the art of adapting to our own use the suggestions and plans of others.

If, after reading this book, you go to your class and try to make the figures just as I have them, your work will surely be a failure. But, on the other hand, if you take the suggestions and ideas and adapt them to your own work you will soon find that you have something just as original and practical as these figures are to my work. Your class will adopt them as being just as much their own as though they had them copyrighted. If the lesson quarterly or the junior topics have a blackboard illustration that seems rather

complicated, do not be discouraged but gather from it some suggestions and make one in your own way.

We have a splendid treasure house and if we really desire originality we have but to search its store of books, illustrations, stories, sermons, etc., take from them a thought here and a suggestion there and in the transition they will become our own.

STUDY RAPIDITY

Perfection in any art is attained by practice. In order to make our work easy we must familiarize ourselves with the chalk and blackboard by frequent use of them.

The best way to study rapidity is to study what we can leave out of our drawings. I refer you again to the chapter on "essentials." Get the figure you want to draw clearly in your mind then study out what lines are absolutely necessary in order to suggest the object to your class. Draw it slowly at first. After it has taken

shape, try to draw it more rapidly. Draw the figure over and over until you are sure of yourselves and can draw it off-hand at any time.

The story is told of General Scott that at one time he sat for a bust. The sculptor, having a fine subject to start with, succeeded in giving great satisfaction. At the last sitting he attempted to define and elaborate the lines and markings of the face. The General sat patiently for a time, but soon he began to notice the results, and, with his countenance indicating decided displeasure, he said to the sculptor, "Why! what have you been doing?" "Oh," rejoined the sculptor, "not much, I confess, General; I have been working out the details of the face a little more." "Details?" exclaimed the General, warmly; "Why, my man, you are spoiling the bust!"

Just so with our work. We spoil it when we begin to bring out the details and to elaborate. It is not the finished pictures we want. We are not teaching

drawing, but Jesus Christ. We are not making an artistic design for the children to carry away in their minds but impressing a heart-searching truth that will live and bear fruit in their lives.

So in studying rapidity simply bear in mind the essentials and omit the details. You will not only gain in rapidity but in the force and effect of the lesson you teach.

BE READY

The way to be ready for our work with the children on Sunday is to *get* ready through the week A hasty glance at the lesson in the last tired half hour of Saturday evening or one of the ever-busy half hours of Sunday morning is unworthy of any one who calls herself a teacher.

First plan out the lesson, and if it develops into a blackboard talk give it a chance to work out and shape itself in your mind until the whole plan, pictures and all, stands out before you. If possible draw the pictures at least once before

going to your class. Never lose sight of the fact that with these lessons we are to bring the infinite God and the loving Saviour to the boys and girls.

TEACH SOMETHING

The purpose of the blackboard is not simply to entertain and amuse or even to instruct the scholars, but to shape and mould character; to lead them to *do* and *be* something; to point to a central truth that will stand out clearly, and leave an indelible impression that is uplifting and helpful in its influence.

It will accomplish nothing if we draw a jumble of pictures that have no definite meaning after they are drawn. After we have determined in our own minds the particular truth we would impress, let every picture and every word point toward that truth. The result will be satisfactory and the boys and girls will go home and tell in glowing terms not only what "the teacher made" but what they learned as well.

The pictures must be inseparable from the lesson. *Every* picture should be a part of the truth we are trying to teach. The teacher may not always succed in this but it should be her aim to twine the lesson story so closely around the figures that the pupils thinking of them afterwards will be unable to recall the pictures without the lessons they taught.

This should be just as true of word pictures as of blackboard pictures. For instance, in the following illustration of Henry Ward Beecher's we have a picture that stands out as clearly as though it were put on canvas:

"Men are like birds that build their nests in the branches of a tree by the side of a river. And the bird sings overhead, and the river sings below, mining and undermining, and some day, in an hour when the bird thinks not, the tree falls, the nest is shattered and all goes drifting down the flood."

Just as we see the bird singing in the tree, the fledglings in the nest and the

river undermining beneath, so we think of the uncertainty of human life. The lesson is inseparable from the picture.

The whole aim of our work is to *teach something*. All the preceding chapters of this book are to show us *how* to teach something. Whether we use the blackboard, a word picture or an object lesson, they serve the same purpose, to teach something.

ADAPT YOURSELF TO CIRCUMSTANCES

There are times in every teacher's experience when the lesson is diverted by some abrupt question or exclamation from one of the pupils, and she finds herself quite at sea and begins to wonder how she can get back to the subject again. At such a moment never give up or let the lesson drift, but carefully and tactfully draw the pupils back to the thought we are trying to impress. For example, we may be teaching the lesson of "Paul's conversion." We will draw Paul and his companions walking on the

road from Jerusalem to Damascus. Suddenly we are startled by a small boy saying, "Teacher, how do you know he was walking? My story book says he was riding on a horse." The tactful teacher will submit this question at once to her class, and say: "Well, now, I may have been mistaken; perhaps he did ride. How many would like to see Paul riding to Damascus?" And if the majority want to see Paul ride, why, place him on a horse at once and proceed with the lesson. Very often some little picture drawn on the blackboard or a story briefly told and illustrated as it is being told, will recall the interest of the most restless class. Often, when circumstances are alarming, if the teacher will draw a simple cross and ask the pupils what it stands for, it will act as a charm and from the suggestion that it stands for Jesus, she can bring some truth home to the hearts of the children.

Be on the watch for interruptions and humor the suggestions of the pupils just

as far as you can consistently. Very often they will seem foreign to the topic, but think of some connecting link or construe the meaning along the line of the lesson, and in this way make the pupils feel that they are really helping.

DO YOUR WORK BEFORE THE CLASS

A finished picture will please and interest children for a few minutes, but seldom has any effect and is very soon forgotten, while, if a child can watch the picture grow and develop and feel that he is helping with his suggestions he will become intensely interested and the picture will leave a lasting impression. For instance, we can take the word-picture, "Men are like birds" that is given under "*Teaching Something*," and before we go to the class draw it all out nicely on the blackboard—the bird, the tree, the river, etc.—in colored chalk, take it to the class and say: "Girls and boys, I have something very nice to show you; it is our lesson for to-day." When we uncover

the blackboard the children will exclaim "Oh, how pretty! What does it mean?" etc. And we will proceed to tell them what it means. Or you can go to your class and say, "Girls and boys, we are going to have such a beautiful lesson today about a bird and a river and you must help me with it and we will draw it on the blackboard." So you begin:

"I sometimes think men are like a bird." (Draw a bird with blue chalk near the top of the blackboard.) "Now can you tell me what a bird does in the spring?" (Someone will tell you they build nests. So draw a nest in such a position on the blackboard that a branch of the tree can be readily drawn under it.) "Who will tell me where the bird built its nest?" "Oh, to be sure. In a tree. Now we will draw a pretty green tree." (Outline a tree with green and brown chalk. Be careful to draw it at an angle so it will have a leaning appearance. Have one branch come under the nest, another under the bird, and with the side of the chalk make a

sloping bank.) "Now tell me where this tree is growing." Someone says, "In the woods." "No, not in the woods. No, nor on the lawn." Mary says by a river. "That is right." So we will make a river. (Draw the river with pale blue chalk, and a few crooked roots of the tree showing in the water.) "Now tell me what the river is doing all the time." Some one says flowing; another says singing and rippling. "Then when it rains hard, it rushes along and all the time it is wearing the bank away, and the earth under the roots of the tree is being eaten out little by little, till, one day, while the bird was singing so happy in the branches, oh, such a sad thing happened! Who will tell me what it was?" Jessie says the tree fell in the river. "Yes, and the flood carried it away. But the nest and the four downy, baby birds where were they? Gone!—and the mother bird's heart broken!"

"And now can you tell me why people are like this story?"

Here we will draw from the pupils,

little by little, that our lives and all they hold dear are as uncertain as the lives of the fledgelings in the tree. Our dearest friends slip away one by one, our wishes and hopes, even our lives, are uncertain, and if we have nothing else to build on, sad, indeed, is our lot.

Here lead the thought to the one certainty, Jesus, and that if we build for him and make this the purpose of our lives we need fear nothing, and we will have impressed the lesson thought in a way that the most finished painting brought to the class could never have done.

There is every advantage in doing the work before the class. As has been said before, every object is a part of the lesson. We proceed step by step, and the mind of the child only needs to grasp one idea at a time. Then, too, we work *with* the class. The constant appeals to them for suggestions hold their attention. If your back is turned to the class for a moment, while you are drawing a figure, they are so intent on what you are doing

and so eager to see the result that you are not troubled with disorder or restlessness.

If some are skeptical on this point I only ask that they try this outline work with the class, being careful not to burden it with details nor be too particular with their drawings, and if they do not *lecture*, but conduct the chalk talk in a bright, interesting manner, and with carefully planned questions draw from the pupils the lesson story and the truth it teaches, there will be no inclination to whisper and laugh.

Reveal the lesson story little by little. There is a charm in anticipation.

CHAPTER V

TO WHAT AGES DOES THE BLACKBOARD APPEAL

From three years old to sixty.

Do I hear some one ask: "Would you, then, have every class, from the Primary Department to the Old People's Bible Class, have a blackboard?" *Decidedly, yes, and use it in the class work every Sunday.*

I have seen the "boy" of sixty as intensely interested in one of the simple chalk talks as the boy of five. However, we will not, as a rule, use the picture illustrations with pupils above twelve years of age; but there are many other ways of using the blackboard. There are acrostics, Bible drills, written outline work, etc. These are spoken of in another chapter.

One class of young people have a map of Palestine outlined on the blackboard which hangs in their class room. Each

Sunday one of the young people gives the "Historic View" of the lesson. In their study of the Life of Christ he will mark the journey of Christ on the map to date and name the events that took place during that trip. Each tour of Christ's is marked with different colored chalk. The journeys of Paul or of the children of Israel could be treated in the same manner.

In the intermediate and older grades the blackboard work should always be done by one of the pupils, giving each a week. It is often a good way to ask them to plan their own blackboard lesson. If a pupil knows you are depending on him to bring something really good to the class he will do his best.

Teachers too often make their teaching hard because they do not realize what splendid help they may have from their pupils just for the asking.

One teacher who has a young men's class of thirty-five members, has her work planned something as follows:

Theme, Peter's Confession, Mark 8:22-30.

Historic View, Thomas Cornell.

Teaching, Carl Lohman.

Bible View, Earl L. Smith.

Discussion, How do we confess Christ?

This she places on the blackboard every week for the next Sunday. It may be wise in some cases to place it on the blackboard for *two* successive weeks. When the work is done by the class in this way it has the threefold advantage of making the scholars self reliant, fitting them for substitute teachers and relieving the teacher of some of the strain of work that such a class involves. The teacher should be just as thoroughly prepared as though she intended doing the teaching herself. She must always *guide* and direct the thought and be prepared for emergencies.

In Junior Endeavor work the blackboard is the best medium of appealing to all ages.

We must avoid talking down to the

older ones, and too often we talk too far "up" to the younger ones. The blackboard gives us a sort of common ground. The younger ones will be sure to be pleased and the older ones will find themselves interested, especially if they are led to *help* with the blackboard work. As in the older Sunday School classes, the older Juniors can do a large share of this work themselves and it helps both the Society and the Superintendent.

CHAPTER VI

CHALK IN GENERAL

There are a great many ways of using the chalk aside from the picture outline.

The following are some of the most practical and helpful:

ACROSTICS

For a summing up of the lesson or to centralize the thought around one word or character, nothing is better than the acrostic. This kind of blackboard work is perhaps familiar to many, but I think its value in the class is underestimated.

If your work is with the younger classes the acrostic should be planned before coming to the class. But in every case let the acrostic be filled out by the pupils. They may not choose the word you have in mind and those they suggest may be a misfit, but if possible use the words named by the pupils. On the other hand you

will often be surprised with a better word than you have thought of yourself.

In making the acrostic write the word you wish to fill out, vertically, then the letters of the word from the initial letters of the words that make the acrostic.

The acrostic may be filled with single words or the words may be used to form a sentence. The following illustrates both ways.

H elp	L ive
E ndeavor	I n
R each	V aliant
O verthrow	E arnest
I nfluence	S ervice
C onvert	

The words used in filling the acrostic should always bear directly on the word used for the initial letters. For instance we wish to use the acrostic to illustrate the thought of what it is to be patriotic or a good citizen, so we will use the word patriot and fill it something as follows:

P eaceable
A ctive
T rue
R eady
I nvincible
O rderly
T emperate

Each word gives one quality of a patriot. Here is still another form:

S erved
A nswered
M inded
U seful to
E steemed
L oved
} God

Or it may be varied in this way:

L ove
ive
ook
earn
isten
ift
abor

In some cases a few words may be added in order to make the sense complete, for instance: to illustrate the text Isaiah 1:18 we will use the words *white* and *red:*

God wants		He will
W hite H earts I n T rue E ndeavor	and	R edeem E ach D ay

BRACES

The use of braces is invaluable in both Sunday School and Junior work. By means of them we can classify and condense the thoughts of the lesson, and, by making the lesson simple and clear to the eyes as well as the ears, it will make a more lasting impression.

For instance, if I am teaching a lesson about *leaven* and want to make it clear to my class just what the leaven in our lives means I will write the word leaven on the blackboard and mark a long brace

after it, and ask what there is in our lives that is like leaven. One will tell me "our actions". So I will write the word actions near the top of the brace. Another will say "our words", so I will write "words" in the brace; another tells me "smiles", and I write "smiles" in the brace, then last and best the word *love* goes in the brace. But we want to know what kind of actions, words, smiles and love we want if we shall have our leaven do good, so I will draw a brace after each of these words and fill them with the words suggested by the pupils and we will have our lesson summed up something as follows:

LEAVEN	ACTIONS	Gentle Patient Christlike
	WORDS	Kind. Pleasant Truthful
	SMILES	Glad Winning Frequent
	LOVE	Unselfish Forgiving

The following will serve as a type of how to condense and simplify a long text or statement:

Luke 11: 5-13—

Ask and ye Seek and ye Knock and it	SHALL	receive find be opened

EVERY ONE THAT—

Asketh Seeketh Knocketh	receiveth findeth it shall be opened

JUNIOR ENDEAVOR PLEDGE

Trusting in the Lord Jesus Christ for Strength	I PROMISE HIM	To Strive	To do whatever He would like to have me do	Good Kind Helpful Happy Obedient Truthful	THINGS
			To Pray to read the Bible	Every day	
			To lead a Christian life	Be like Christ	
			To be present at and take part in every meeting	Sing Pray Testify	
				Be orderly	

There are a great variety of ways in which braces may be used in the blackboard work. The teacher has but to study out the *best* way, then use it.

BIBLE DRILLS

In order that the children and the young people may become familiar with every part of the Bible the teacher should plan her Bible drills so as to be brief and catchy. The blackboard will assist us greatly in this kind of work.

Not only do we want our pupils to become familiar with the names of the books of the Bible, but with the men and women; the children; the cities and countries, etc.

A good way to do this is alphabetically. For instance we will ask our class to find out the names of the people mentioned in the Bible whose names begin with A, and that they tell us just one thing about them. Or divide the class in two parts and ask them to see which side can find out about the most people in the Bible whose names begin with A.

Then in your Bible drill place the names on the blackboard and the result will be something as follows:

Abraham	Good Obedient
Absalom	Wicked Disobedient
Adam	First man
Andrew	A disciple
Agrippa	Governor of India Wicked

Another way would be to write the alphabet vertically on the blackboard and ask the pupils to think of Bible names of people, cities, animals, trees, or whatever you wish to teach, whose initial letter begins with the successive letters of the alphabet. For example:

A ntioch
B ethlehem
C ana
D amascus

If a brace is placed after each word and

one fact given about the place it will be of much more interest.

Antioch	Where Paul preached
Bethlehem	Where Christ was born
Cana	Christ's first miracle
Damascus	Where Paul was baptized

Another way that is attractive to the little people is to start a list of good people on the left hand side in red chalk and one of wicked people in green chalk on the right hand side Ask them to find out all they can about a certain Bible character and tell about him next Sunday. After they have discussed him and his qualities, ask on which side we shall place him, on the red or the green. In this way one name can be added each Sunday.

CIRCLES AND LINES

To those who may not know how to draw a circle with the chalk and cord, I give some brief directions.

Tie the cord on a piece of chalk. The cord will be as long as half the diameter of the circle. Place the loose end of the cord where you wish the center of the circle, place a finger on it and hold firmly against the blackboard. Carry the chalk around, keeping the cord tight, until the circle is complete.

A heavy line is made by using the side of a short piece of chalk. A very wide mark may be made by using the side of a long piece of chalk For sketching mountains, hills, etc., use the chalk in this way with an upward slanting stroke. Walls, roads, rivers, lakes, etc., may be worked out more rapidly and with better results by using the side of the chalk.

Clouds are made by a light stroke of the side of a long piece of chalk.

Waves are produced by an uneven or alternate light and heavy stroke of the side of the chalk. This gives the shaded or wavy appearance.

PART II.

INTRODUCTION

The following chalk talks, picture stories, etc., simply illustrate the practical working of the suggestions in the foregoing chapters. The pictures are only suggestive and must be formed to fit the particular needs of the class with which they are used.

In most cases they show the completed picture, but the picture should be developed as the story is being told or the lesson taught.

The first nineteen stories and exercises were originally published in early editions of "Junior Topics Outlined," but are now out of print, and are reproduced here by permission of the United Society of Christian Endeavor. Almost all of them have been newly illustrated, and many largely rewritten for this work.

A STORY OF CHRISTMAS EVE

It was a still, clear night, and the forest was silent; only the low, sweet notes of a shepherd's flute stole over the plain and into the heart of the forest. "I am lonely to-night," said the Oak; "everything is so still; I wish the Wind would come and stir us up."

"Have you noticed," said the Cedar, "how sad the wind has seemed of late? As he came along last night, he sobbed and sighed, and a tremor went through me clear to my roots." (Draw two trees leaning towards each other.)

"Yes," replied the Oak; "as he passed me, he whispered, 'Lost souls! lost souls!' and his voice was so sad!"

In the shadow of the great trees the violets and grasses whispered together: (Draw some flowers and grass under the trees.) "Did you hear what the oak tree said about the Wind? If he passes here to-night, I will ask him why he is so sad."

A Moonbeam stealing near said: (Draw a moon near the top of the blackboard and make some radiating lines downward from it.) "I think I know why the Wind is so sad. I, too, am sad."

"Why, Moonbeam! What can make you sad? Have you passed by Sorrow to-night?" said the Violet.

"Yes," said the Moonbeam, "I looked in at a little cottage window, and saw a mother kiss the face of her dead child, but that is not what makes me sad. I saw a life all blackened with sin. This soul had been as pearly white as the soul of the dead child; but it is all stained now, and in its anguish it cries, 'Lost! lost!' "

Just then a great sob was heard in the forest; the Oak and the Cedar bowed their heads; the little Violet hid its sweet face in the grass; and the Moonbeam said, "O, there is the Wind!" Sob after sob, and sigh after sigh broke over the great forest, till the shepherd's flute sounded like a requiem.

At last the Violet raised its head, and a pearly drop shone on its face, as it said: "O, Wind, why are you so sad? Tell us, and we will mourn with you."

The Wind replied: "I have traveled a long way, over land and sea, and everywhere I see lost souls. In every land, men and women are living in sin, and follow one who is called Satan. Surely somewhere there is a love that can gather them up and make them beautiful again. I cannot rest till I know of some way in which this may be done."

The Wind passed on to the place where the Shepherd Boy lay; and, as he touched his cheek, he sighed and whispered, "O, Shepherd Boy, do you know what can save the souls of men?" And the Shepherd Boy murmured: "For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder; and his name shall be called Wonderful, Counselor, The mighty God, the everlasting Father, The Prince of Peace."

Just then a dazzling light burst over the

field and forest (draw a star at the right of the moon), and a glad voice, sweet as the angels', rang out on the still night: "Behold, I bring you good tidings of great

Fig. 40

joy, for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord!" Then burst forth the sweetest music. "Angels!" whispered the Cedar;

"Angels!" echoed the Violet; and the Wind took up the clear, sweet notes and carried them on and on till the whole earth rang with the heavenly music.

The Moonbeam followed a bright and beautiful star; and, gliding into a lowly manger (sketch a manger with a small cross near it; draw a "moonbeam" from moon to cross), with gentle touch, kissed the pure face of the Prince of Peace. (Fig. 40).

A NEW YEAR'S LESSON

First we will draw a large heart on the blackboard and let it represent our lives for the new year. We will make two doors in it, a front door and a back door. Our Scripture lesson said something about an old man and a new man. I will make the old man over here, just going out of the back door. (Ask the pupils what the old man represents; they will tell you the "Old Year".) You see he is carrying a great bag and he has rather a sorry look on his face. (Draw a bag in the man's hands.) What do you suppose he has in the bag? Now this is "the old man and his deeds," as spoken of in our lesson. (The pupils will tell you the reason he looks so sorry is because he is ashamed of these deeds.) Here we have the Juniors name things they may have done in the past year that they are ashamed of, and want to put away. Write these about the bag.

Are we not very glad to see this old man and his deeds going out of our lives?

Now we are going to make the new man, coming in at the front door. This man also has a bag, and do you see his

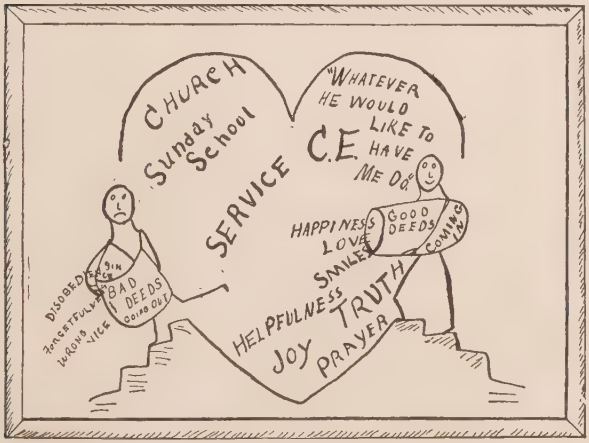

FIG. 41

smiling face? He looks like a jolly fellow. Faces smile when they are happy. He acts as though he was going to empty this bag right into our lives, and, if he does, what do we want it to hold? (Here

have the pupils name the things they want to do, and be, in the new year. Write these plainly in the heart until it is full.)

Pupils, on New Year's Day this "new man" will walk into our lives. Are we going to get entirely rid of "the old man and his deeds," and let the "new man" take possession? If so, let us kneel down now, and ask God to make us ready for the new life, in the new year. (Fig. 41).

The poem on the next page may be used as a summing up of this lesson. While it is being read or recited by one of the pupils sketch some clouds near the top of the blackboard, and some steps leading upward towards them.

HE LEADS US ON

"He leads us on,
By paths we did not know.
Upward he leads us, though our steps be slow,
Though oft we faint and falter on the way,
Though storms and darkness oft obscure the day,
Yet when the clouds are gone,
We know he leads us on.

"He leads us on
Through all the unquiet years;
Past all our dreamland hopes and doubts and fears
He guides our steps. Through all the tangled maze
Of sin, of sorrow, and o'erclouded days,
We know his will is done;
And still he leads us on.

"And he, at last,
After the weary strife—

After the restless fever we call life—
After the dreariness, the aching pain,
The wayward struggles which have proved in vain,
After our toils are past—
Will give us rest at last."

RAY AND THE OWL

Ray had a new air-gun; it was indeed a beauty. (Draw Ray with a gun.) I do not wonder that he was proud of it. He had polished it that morning till it shone like silver.

All the week Ray had been planning how he would go to the woods on Saturday and "hunt." (Draw some trees.) Now, just what Ray expected to kill is a mystery. No doubt he had visions of squirrels and rabbits and partridges; perhaps he even thought he would come home loaded with game.

Ray roamed about quite a while without seeing a living thing; he was beginning to think that "hunting" was not so much fun after all when up popped a pretty red squirrel, and up popped Ray's gun, and bang! (Draw a squirrel on a branch.) The poor, scared squirrel did not fall as Ray expected, but went limping off to its nest.

Ray thought it was splendid to "hit" a squirrel; so he thought he would try his luck again; and this time it was a brown thrush that was flying home to its nestlings with some food. The poor little bird wavered, then fell; and Ray picked it up, proud of his success. (Draw a bird in Ray's hand.)

As the afternoon began to lengthen, Ray thought he would rest a little while on a mossy bank. As he lay there gazing up into the leafy branches with the blue sky peeping through, he grew very sleepy, and just as he tried to give himself a shake and get up he saw above him a very wise-looking Owl. (Draw an owl.) His look was so stern that Ray was almost scared, and when the Owl said "Whoo!" Ray answered in a faint voice, "I am Ray Stephens."

"Yes," said the Owl, "I have had my eye on you for some time. Where did you get that dead bird?"

"I killed it with my air-gun," said Ray.

"Do you know," said the Owl, "that

there are four little birds over there in a nest crying for their food because you shot their mother? They will starve before morning. We woodfolks shall miss the sweet song of the thrush. What are you going to do with it now that you have got it?" The Owl said this in a very stern voice.

"I was going to give the wings to my sister to wear on her hat," said Ray.

"Do you think your sister will enjoy wearing the wings of the dead thrush when you tell her of the nest of little birds that are starving out here in the woods? Why did you shoot the red squirrel?" asked the Owl.

"Just for fun," said Ray.

"It will not be so much fun for the squirrel," said the Owl. "He crept home with a broken leg, and may suffer and die."

"I am sorry," said Ray, faintly.

"Why did you kill those sparrows yesterday?" was the Owl's next question.

Now Ray was getting scared, the Owl

looked so severe and his voice was so terrible.

"I get three cents apiece for the sparrows that I kill."

Fig. 42

"If you will take the trouble to go and look into the nests of those sparrows, you will see the fledgelings that were left motherless to starve."

Somehow what the old Owl said made

Ray remember a verse he had learned at Sunday school,—"Not one of them is forgotten in the sight of God."

Suddenly Ray sprang up. "Why, I must have fallen asleep," he said to himself. "What a dream I have had!"

"Well, old gun," soliloquized Ray, as he walked home, "we won't shoot any more birds. Mother said the best use I could make of my gun was to shoot at a mark and get to be a good marksman; then, when the time came to shoot game for food, I could do it without giving needless pain. That is what we will do." (Fig. 42.)

MAKE THE BEST OF IT

An exercise for six boys. If possible have each boy as he comes forward, take the chalk and sketch the figures that represent his verse. Or, if thought best

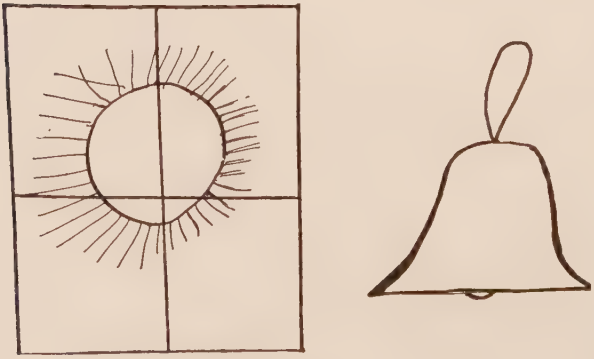

FIG. 43

the teacher may draw the figures while the boy recites his verse.

If at dawn in the morning the rising-bell
rings,

And you're sleepy, and hate to be bothered with things,
Make the best of it.

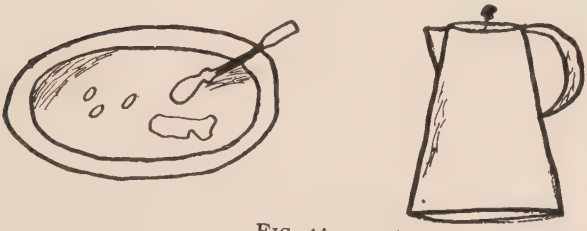

Fig. 44

If you come in too late and the coffee is cold,
If the meat and potatoes are soggy, don't scold;
Make the best of it.

Fig. 45

If your mother is baking and calls for some wood,
When you want to play ball, skate or coast, just be good—
Make the best of it.

If an errand's to run, and you're called on to go
Just as Ned comes to help you build forts out of snow,
Make the best of it.

Fig. 46

If the world or the people should e'er use you ill,
If your work seems too hard, press right on, trust God still,
Make the best of it.

For be sure if you do, when the conflict is past,

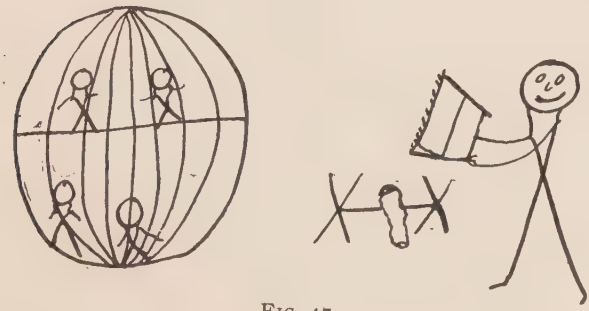

Fig. 47

God will out of each battle fought bravely at last
Make the best of it.

Fig. 48

A PARABLE

An exercise for five boys and five girls. To be carried out as suggested in the preceding lesson.

First Girl.—An acorn fell from a great oak tree, and lay snugly under the leaves through the long winter, waiting patiently for something to happen. (Fig. 49.)

Fig. 49

Second Girl.—When the spring rains came, and the warm sunshine, the acorn began to grow; and all it did for many years was to grow. (Fig. 50.)

Third Girl.—One day a boy was wandering through the woods, and he came

to a fine, straight sapling. He thought: "What a fine fish-pole that will make! I think I will take it home." So he was reaching in his pocket for his knife when a bird began to sing from the boughs above him; and the

Fig. 50

Fig. 51

song was so sweet that it aroused a desire to see what bird could sing so sweetly, and he forgot all about the fish-pole. (Fig. 51.)

Fourth Girl.—Many years passed, and the acorn became a fine oak. No tree in the forest was quite so large or grand. (Fig. 52.)

FIG. 52

Fifth Girl.—In a certain place a king's palace was built, and the throne was surrounded with panels of polished oak. The acorn became a panel in the king's palace. Good architects use such wood to build with. (Fig. 53.)

First Boy.—A little child came into the

world and lay in his little crib, waiting for something to happen.

Second Boy.—He grew strong as he played in the sunshine, and for many

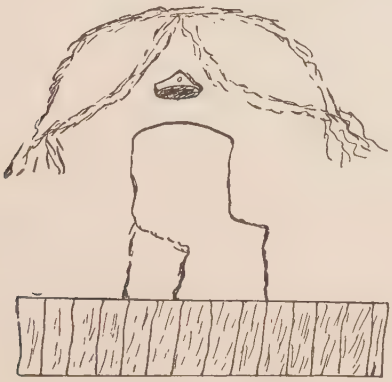

Fig. 53

years he just grew in mind and body till he became a tall, straight young man.

Third Boy.—One day the tempter reached out his hand to lead the lad into another way; but just then the song of a pure, sweet voice broke on his ear, and he stopped to listen: "Jesus, lover of my soul, let me to thy bosom fly." (Let this

be sung by the pupil.) While he listened, the tempter left him.

Fourth Boy.—As the years passed, this man became great in good deeds, and his smile made happy both rich and poor.

Fifth Boy.—In heaven there is a king's palace, and the throne is surrounded by beautiful souls. The little child became an angel of God. God uses such children to build with. (Fig. 54.)

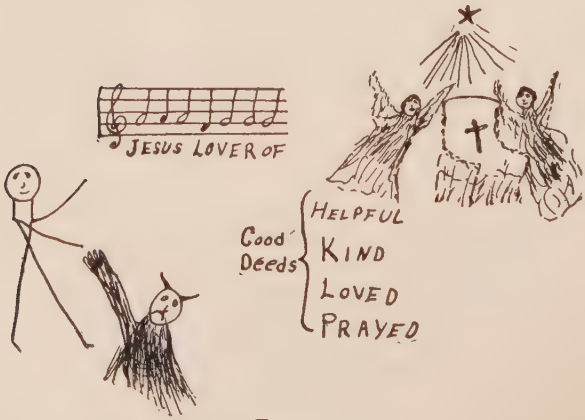

FIG. 54

THE GOOD SAMARITAN

Luke 10:25-37.

Many years ago, away over near the Dead Sea (can you tell me where that is?), was a place named Jericho. Leading from this town to Jerusalem was a desolate, rocky, mountainous road. (Draw some mountains. This can be done by using the side of a short piece of chalk and making a few strokes upward on each side of the road or passage.) Robbers used to hide along this road, and attack people that passed by.

One day a certain man had to travel this road; and, as he was going along, some thieves came out and took all he had, his clothes and money, and beat him until he was nearly dead. Then they left him there in the road. (Draw the man in the road.)

Now in a little while a priest (who were the priests?) came along. He saw this poor man lying there suffering, but he did

not go near. He probably was afraid of the robbers, or was so full of himself that he had no room in his heart for anyone else. So he stepped over to the other side of the road and went on. (Draw a small, narrow heart to represent the priest, and write the word "self" in it.)

After a time Mr. Levite, a man who prided himself on being very good, came along. He stopped and looked at the helpless man, and probably thought, "I don't know this man, he is not my friend, and I have no time to bother with him;" so he passed on. (Represent the Levite in the same way as the priest.)

Now it happened that a Samaritan (have the pupils tell something about the Samaritans) was passing along this road, and he came to the place where the man lay. (Draw a large heart in the road. It should be large enough to take in the figure representing the man.) He stooped over him, and his heart was touched. He just set about helping that poor man. He took some cloth he had,

and some oil and wine, which were used then for pouring on wounds, and tied up his wounds; then he helped him on his horse and went slowly and tenderly to an

FIG. 55

inn. (Draw an inn.) He gave the innkeeper some money and told him to take good care of this man, and that when he returned he would pay whatever more was right.

After the story has been told, ask each pupil to tell what lesson he has learned from it. Teach the following verse: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbor as thyself." Let the thought of the prayer service be that we may fulfil God's command, "Go and do thou likewise." (Fig. 55.)

HOW TO HELP AND TO BE HELPED

Near the lower left hand corner of the blackboard draw a heart, and in the upper right hand corner a crown with some clouds about it to represent heaven.

In the heart write the word LOVE. The lesson will consist in making a chain of links and hearts alternating and connecting the heart with the crown. The hearts used in the chain will be smaller than the one in the corner. As each link is drawn write a Scripture reference in it. Those given below will be suitable. In each heart write some quality that will win some friend for Christ if used for him. The references may be given to members of the class or society and read by them as needed. Also the suggestions for the hearts should be drawn from the children.

The climax of the lesson is reached when we connect the chain to the crown, and the beautiful lesson that if we use and cultivate these God-given qualities we may help others and be helped by others to our crown of rejoicing.

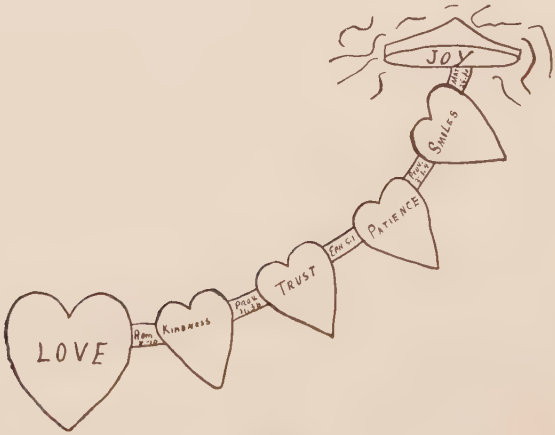

FIG. 56

The following acrostic may be printed on the blackboard and used as a little pledge if thought best.

C H A L K

I will
N ever
F ail to
L ift a fallen brother, and will
U se my influence
E very day to make of my
N eighbors
C hristian
E ndeavorers.

Some references for the links: Prov. 3:3, 4; Prov. 31:36; Song 8:7; Matt. 25:40; Rom. 13:8-10; Luke 6:31; Eph. 5:1, 2. (Fig. 56.)

DAVID AND THE GIANT

Many, many years ago there lived in a far-off country a little boy whose name was David. (Draw David on the blackboard.) He was a very happy boy, and because he was good and happy everyone loved him. His home was among the hills, and he had so good a time climbing about and watching the birds and squirrels! He could run almost as swiftly as the deers that roamed about his father's woods.

David's father had a great many sheep; and, as there were no fences in that country, the sheep had to be watched, so that they would not get lost; so David, when still quite a boy, became a shepherd (draw a shepherd's crook in David's hand), and took care of the sheep. While he was spending the long summer days among the trees and flowers, he learned to play the harp (erase the shepherd's crook and draw a harp in its place).

One day the king heard David playing his harp, and it pleased him so much that he asked David's father whether he might take him to his palace. So David went home with the king and played for him whenever he was sad. The king also made him his armor-bearer. But after a time, David returned home, and tended his father's sheep again. Now, children, it did not spoil David to be in the king's house, but he was always happy doing whatever seemed best, and grew strong, and learned all he could. Often he had to fight with wild beasts that would have carried off his sheep. But he had no fear of them.

War broke out in the country where David lived, and three of his brothers enlisted. One day David's father told him to leave his sheep with the keeper, and take some things to the camp where his brothers were. Do you think David was afraid to go into this danger? We will see.

When David got to the camp, they

were getting ready to go into battle. When the enemy came up, among them was a great giant, and he frightened the soldiers so that most of them ran away. But our brave boy stood up and told them not to be frightened, for God would not let this wicked giant overcome them. He said he would go and fight the giant, but the king said he was not able. David told him how he had killed a lion and a bear that had troubled his sheep, and he thought he could kill the giant. So the king told him to go, and trust in God. David took his sling, and put five smooth stones in his shepherd's bag, and went to meet the giant (draw David with the sling.) The giant came toward him with a great sword in his hand, and covered with armor. He began to brag and bluster (draw the giant with his sword).

At this point in the story, preparation having been made beforehand, have one of the boys get up and tell what Goliath said, as told in 1 Sam. 17:43, 44. Then let another tell what David said, as told in

the forty-fifth verse of the same chapter. Then by a little questioning the children will finish the story of how David killed the giant, and draw from it the lesson that the way to conquer dangers and difficulties is to ask God to help us, for, "if God be for us, who can be against us?" and with his aid in these things "we are more than conquerors." (Fig. 57.)

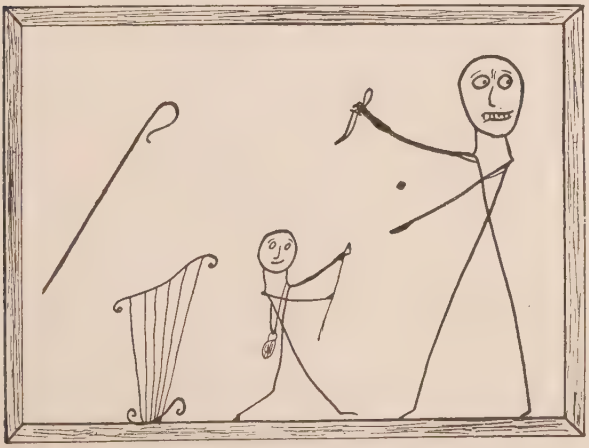

Fig. 57

LITTLE SINS AND HOW TO CONQUER THEM

A Lesson from Heb. 12:1, 2.

Over the upper half of the blackboard make clouds. In these write the names of the witnesses that are referred to in our lesson. Have them suggested by the pupils. Below the clouds make three braces; on the outside of these write: "School Sins," "Recreation Sins," and "Home Sins." Beneath the clouds draw a school house and play ground, using the first and second braces, a dwelling house, using third brace.

Under the first head would probably be named cheating, lying, quarreling, truancy, bullying, etc.; under the second, bad companions, bad words, playing keeps, etc.; under the third, anger, idleness, disrespect, disobedience. By a little help the pupils can fill these in. To vary the plan a little, as a pupil thinks of a

fitting word, let him come forward quietly and write it in the brace where it belongs.

Let this lesson lead to some earnest heart-searching. Do any of these sins

FIG. 58

belong to us? If so, how can we conquer them? We ourselves cannot, for God alone can "deliver us from evil." Shall we let him? Shall we, "trusting in the

Lord Jesus Christ for strength, strive" to conquer these sins? He may chasten us, but at last we can say, "In all these things we are more than conquerors through him that loves us." (Fig. 58.)

HELPING CHRIST FIND THE LOST

Many years ago, when the country was wild and unsettled, over near the great, high mountains (draw some mountains on the blackboard, using colored chalk, if you have it), a man kept a lot of sheep. They fed on the mountain-side through the day, and were taken to the sheepfold at night. (Draw a path from the mountains to the opposite side of the blackboard, and make a sheepfold or little house.) Very often the wild beasts would try to catch the sheep, but the shepherd was very watchful, and guarded the sheep from danger.

One evening, when the shepherd led his sheep into the fold, he found one was missing. He should have had one hundred; but, when he counted them, he had only ninety-nine. One lamb had strayed away and got lost on the mountain. Now this shepherd did not say: "Oh, it is just

one that is gone, and I have ninety-nine left. I am not going to hunt around on the dark mountain for one sheep." But instead he fastened the ninety-nine in the fold (write the figure 99 in the "fold"), and

FIG. 59

started out to find the lost sheep (make the figure 1 on one of the mountains). As he climbed the side of the mountain, he heard its cry away off in the wild underbrush. Then he hastened, and at

last he found it. He did not drive it home, but gathered it in his arms, and carried it close to his bosom back to the fold; and he was so glad that he had found the one little lost sheep!

After the story let the pupils draw from it the lesson that Christ is the shepherd, the ninety and nine are those that have been saved by him, and the one lost sheep represents those that are lost in sin. They will then suggest ways of bringing souls to Christ, such as inviting people to church, Sunday school, and the Endeavor meeting; telling them of Jesus; living right lives, so that our influence will lead some one to love God, etc. (Fig. 59.)

A THANKSGIVING LESSON

Draw a heart on the blackboard, and over it draw a large funnel with the small

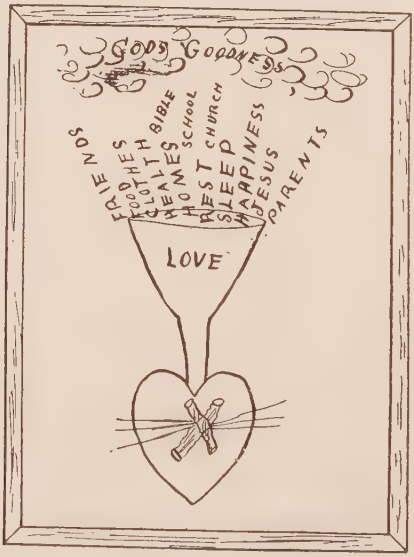

FIG. 60

end resting on the large end of the heart. Over the funnel make some clouds, or

with blue chalk represent the sky; and on this write the words, "God's Goodness."

The topic and the Scripture lesson will open the subject of the good things with which God has filled our lives during the year. Ask the children to name all the good things they can think of that have come into our lives this year; as each is named, write it in the funnel. Fill it so full that it will look like a perfect "shower of blessings" poured into the heart. (Fig. 60.)

A MISSIONARY LESSON

We will use the bell as an object lesson. An ordinary dinner bell will be best. Before going to the class, print plainly on a card the words," Missionary Bell." Open the lesson talk by asking the pupils what bells are used for. They will tell you that the school bells tell them when to go to school, the church bells call them to church, the morning bell is to awaken them in the morning, the dinner bell calls to dinner, etc. Then bring out the thought that bells are to call people, to awaken them to some duty.

Now hang the card that you have prepared on the bell, and tell the pupils that we are going to talk about missionary bells. God has put something in our hearts that responds to this bell; ask the pupils to tell what it is. By a little careful questioning they will tell you that it is love, love to God and love to our fellow men. Our lesson says we must first have

this awakening in our hearts. Now draw a heart on the blackboard, and inside of

Fig. 61

it a bell. Ask the pupils to tell you what word to write in the bell. They will tell you "Love." Then we have this thought:

If love rings in our hearts, it will awaken other hearts.

The next thing our lesson suggests is a missionary awakening in our church. Draw a church with a bell in the steeple. If the pupils do not suggest a suitable word to write in this, write "Salvation to all." Each object as it is drawn will suggest ideas that may be discussed with the pupils.

Draw a circle large enough to enclose the heart and the church previously drawn. This is to represent "Christ's church everywhere in all the world." Fill this large circle with bells. The pupils will be led to see that these represent Christ's gospel ringing out everywhere. In each of these bells may be written the name of a country where the gospel has been taken. These should be suggested by the pupils. (Fig. 61.)

WHAT TO READ

Draw on the left hand side of the blackboard, near the top, a small red flag to represent a danger signal. On the right hand side of the blackboard draw an open Bible and write in it the word good. Under the danger signal write the names of books, papers, etc. that we should avoid reading. These should be suggested by the pupils or Juniors. On the right hand side we will write the names of good books as they are suggested by the class.

This may be varied by drawing a picture that will represent a certain book. For instance, when "Beautiful Joe" is named draw a large dog. For "Bobtail Dixie" a smaller dog with a short tail. For "Black Beauty" a horse. Books about birds will be represented by some birds flying, etc. These are more pleasing to the younger pupils than the written words.

Still another way would be to cut pictures from papers and magazines that represent the different books, mount them on cardboard, pass among the children and ask them to guess what book their picture stands for. When it is named write it under "Good" on the blackboard. (Fig. 62.)

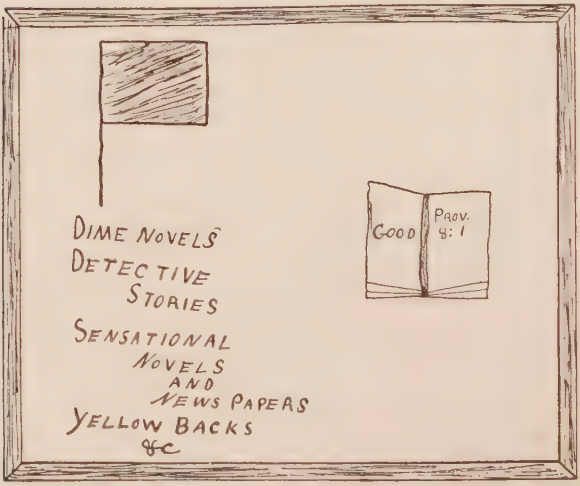

FIG. 62

SOME FACTS ABOUT INTEMPERANCE

At the left-hand side of the blackboard draw an obelisk or high column. This

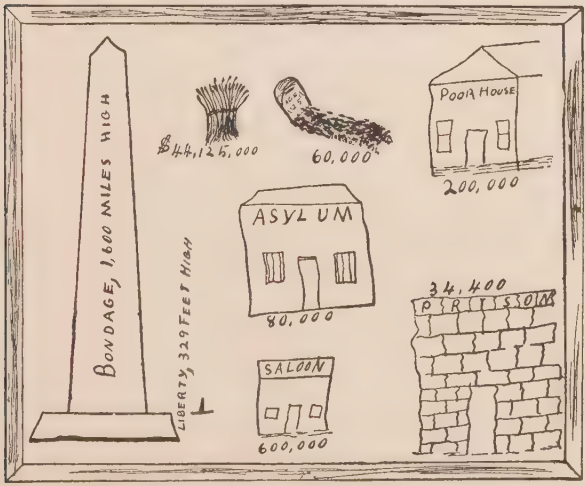

FIG. 63

should reach from the bottom to the top of the board; and beside it make a small mark to represent the statute of Liberty.

Near this write, "Liberty, 329 feet high." Near the tall column write, "Bondage, 1,600 miles high." The pupils will tell you what the statue of Liberty stands for. Explain to them that the statue marked "Bondage" represents the dollars spent for intoxicating drinks in the United States in one year. If they were piled one on top of another, they would make a column one thousand six hundred miles high.

Sketch a sheaf of wheat on the blackboard, and write under it the figures, $44,125,000. This represents what the grain would sell for that is made into intoxicating drinks annually.

Draw a grave and a tombstone; write underneath the figures, 60,000. Sixty thousand people fill drunkard's graves every year.

Outline a house, write on the door, "Poorhouse", and under it write these figures, 200,000. This represents the number of people who go to the poorhouse every year because of intemperance.

C H A L K

Outline a prison. Write on it the word "Prison", and beneath it these figures, 34,000. Our country supports so many prisoners every year because of intemperance.

THE WOES OF THE DRUNKARD

Draw a figure on the blackboard to represent a man. The pupils will tell you how a man or boy will first take a glass of cider, then a glass of wine. Draw a wine glass in the man's hand. The next step will be a bottle of whiskey. Draw a bottle, and connect the objects by links as you draw them. Then draw a bottle with a snake coming out of it. The pupils will tell you that a man has drunk a great deal of vile whiskey when he sees snakes. Draw a saloon, and write the name on it; then go on making links; and, as each one is made, let the pupils name some woe caused by the drunkard, and write it in the link. Proceed in this way until you have quite a long chain with the links named. Plan the drawing so that the chain will form a semicircle from the man's hand to his foot; then let the last link go around the

man's ankle. Enclose the whole figure in a prison by drawing lines about it and printing the word "Prison" over it.

Conduct the talk while you are making the pictures. The interest will not flag, and the boys and girls will help you make a long chain, for they will think of many woes of the drunkard. Each object, as it is drawn, will suggest new ideas. (Fig. 64.)

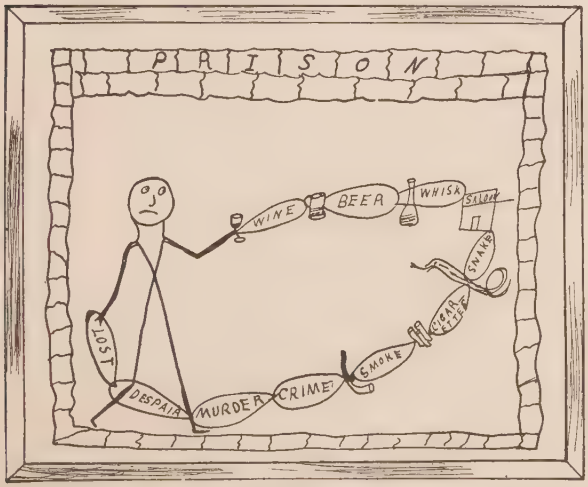

Fig. 64

THE FRUITS OF THOUGHTLESSNESS

One bright morning a sweet, fair girl and a bright-faced boy started away across the hills to gather flowers. How joyous they were as they skipped along hand in hand, gathering daisies and buttercups, sitting in the shade now and then to weave them into chaplets and crowns! (Draw a hill and road with boy and girl walking.)

So on they wandered. Now and then a babbling brook crossed their path, and the dainty watercresses and cowslips lifted their faces and smiled a welcome.

"Surely this is a beautiful world," the boy said, and the girl sent back a joyous laugh as she flitted after a butterfly. By and by they grew tired of the flowers, the wreaths on their heads grew heavy, and they threw them aside.

"Let us gather some of these lovely red and green leaves that grow on yonder

vine," said the girl. "I want them, for they are more beautiful than the flowers." (Draw a tree and vine.)

"That is poison ivy, and will poison you," said the boy.

"I don't care," said the girl. "I want them and will have them."

So they gathered the poison red and green leaves, and sat by the roadside, and wove them into crowns for their heads.

O, how the poison hurt, and how their poor hands ached, and how they wished they had not gathered the pretty ivy leaves! They began to grow tired, and the little girl could gather no more flowers. She saw nothing beautiful; she just wandered on. The path became rough (draw a side path), and they waded through great bogs and marshes.

"We are lost," said the boy. "We must have drifted into the wrong path; we must not stop here, or we shall die." So the tired little girl and weary boy traveled on.

As the darkness crept over them, they came to a silent place where the white stones marked grassy mounds. (Sketch some tomb stones.) The tired children sank down and slept. In the morning they opened their eyes, and over them dropped a "bleeding-heart." Its cool leaves and sweet flowers had sheltered and soothed the tear-stained faces all night. (Draw some heart-shaped flowers near the stones.)

As they looked towards the rising sun (draw the sun with some radiating lines, over the hill), they saw away over the hill their home, and leading straight to it a beautiful pathway, all sunlit and bright. Did they hesitate to follow it do you think?

The girl and the boy in the story represent all young people starting out in life. We go along seeking this pleasure and that, regardless whether it will hurt us, poison our characters, or stain our souls. At last we come to a place where we are tired of sin and the pleasures of the

world. Often it is very near the "silent place," and then if we look up and see the bleeding heart of Christ, it soothes and shelters us, and the sunlight of his righteousness shows us the pathway of peace that leads straight home.

"Thou willt keep him in perfect peace, whose mind is stayed on thee: because he trusteth in thee."Isa. 26:3. (Fig. 65.)

Fig. 65

HOW THE DRUNKARD CLIMBED THE WALL

Once upon a time there lived a man (draw a figure that will represent a man in the lower left-hand corner of the blackboard) who always had one of three things in his hand, a wine-glass, a beer-mug or a whiskey-bottle. (Draw these on the blackboard near the man. If you have colored chalk, make the wine-glass red, the beer-mug brown with a white top, and the bottle brown half way to the top.)

Now this man loved these things better than he did anything else, even better than his wife and children. He spent all his money for them, and let his children go hungry and half-clothed.

One evening as he was passing by a beautiful church he heard singing; and went in and sat down in a corner. (Draw a church.) Now all the time he had his hand on a whiskey-bottle that was in his pocket. By and by a man in the front of

the church began to tell about a beautiful city that had golden gates, and everyone was happy that lived there. (Draw some gates in the upper right-hand corner of the blackboard.)

After the man left the church he kept thinking about the beautiful city and the golden gates and made up his mind he would go there, but he thought he could never be happy without his bottle and glass, so he kept one or the other all of the time. He went along, rather slowly to be sure, for men who carry such things can't walk very well. (Outline a road from the man to the gates, using the side of the chalk to mark with.) Then, too, he had to stop pretty often at places called saloons. (Outline saloon.) Here he would quarrel and fight; then he would stagger on, thinking all the time that he would come to the golden gates. One day he came up against a wall. (Make a wall between the man and the gates.) This wall was made of great stones. One was murder, another stealing, another

swearing, etc. (Write these words on the stones of the wall.) He tried to climb over the wall, but every time he tried he would slip back. Finally, after trying many times, he began to get discouraged, and sat down to think. It is often a good plan to sit down and think how we can overcome wrong. Well, this man made up his mind that, if he would throw away his wine-glass, beer-mug, whiskey-bottle, and a great big demijohn that he was trying to take over with him, maybe he could climb the wall. So he tried it, but he could not quite get over. He asked a Good Man whom he saw just over the wall to help him, and the good man said, "Come unto me all ye that are weary and heavy laden and I will give you rest," and he went over just as easy (erase the man and draw one on the other side of the wall), and as he got down on the other side he looked about him and saw such beautiful light shining from the golden gates (make lines radiating from the gates to the man), and he knew it was God's

love and that the gates were the gates of heaven. He did not want his bottle or glass now, for his heart was full of other and better things, and he marched right on up to the gates of heaven. (Fig. 66.)

FIG. 66

HOW TO ADVERTISE A SALOON

Draw on the blackboard a saloon. This can be done quickly, while you are introducing the subject. A few lines, if not quite straight, will answer every purpose. From the windows and door draw snake's heads. Then on every available place write the evils that come from the saloon, as they are suggested by the pupils. When the work is done, show to the pupils that every saloon would look this way if it advertised itself as other stores do.

This would be a good time to introduce the Anti-Saloon League pledges. These may be had by sending to any Anti-Saloon League headquarters.

Or the pledges may be written neatly on little cards, with a small heart, made with red ink, in the corner. The pupils will think quite as much of one of these as of the regular pledge card. The pledge card reads: "I hereby solemnly

pledge my word and honor that I will make it a principle of my life not to enter a saloon or bar-room, and that I will, God helping me, abstain from the use of all intoxicating liquors as a beverage, and that I will help others to do so." (Fig. 67.)

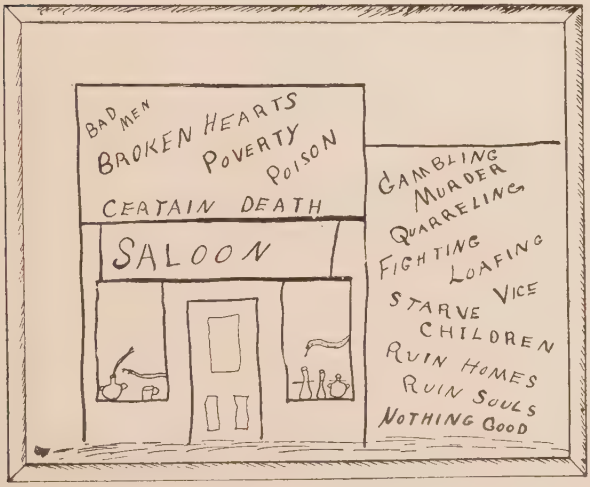

Fig. 67

CLEAN HANDS AND A PURE HEART

Psa. 24: 1-6.

Once upon a time—do you like a story that begins that way? Well, once upon a time there lived a very good man, away up on the top of a beautiful hill (draw the hill with a house and some trees on it). It was a lovely place, and those who lived there with the good man were so happy. This good man had many children, whom he loved very much. One day he sent two of his children on a long journey, and told them that they must keep their hands and faces clean (draw the two boys starting, see cut) that, if they did not, but should get them soiled and blackened, they could not come back to the beautiful hill and live with him. He told them how to keep clean, and said he would be so sorry if they disobeyed him.

The boys started on their journey. For awhile everything was pleasant. They

would linger in the woods and hear the sweet birds sing, and gather the beautiful flowers; and all these reminded them of their father and the beautiful hill. Sometimes they would stop at a church (draw a church), and, how strange! everything they talked and sung about was their dear home.

But, as they went along, they came to hard places and rough roads, and met some very disagreeable people. At last one of the boys began to forget about his hands and face, and, when they would come to a place with a sign like this (draw a sign with "SALOON" printed on it), he would go in and rest. He soon learned to drink wine and beer, smoke pipes and cigarettes, and play cards (draw wine-glass, bottle, pipe and card). His brother would not go into these places. He remembered all his father had told him, and wanted to please him, and tried to keep his brother from doing things to soil his hands and face. But the brother kept thinking what a good time he was hav-

ing, and how hard it was to keep his face clean; and, after all, maybe his father would not notice that it was soiled. So the boys went along, the one singing merrily all the time, though the road was sometimes hard to travel, the other growing more thoughtless, until he was so changed that you would not have known him as the same boy that started out on the journey (disfigure the face of one boy by making spots on it).

By and by they got back to the hill, and, when the brother who had kept his face clean touched the gate at the foot of the hill, it opened, and he went in. The other brother could not open the gate, and, as he was wondering why he could not get in, he heard beautiful singing, as if it were the angels,—"Who shall ascend into the hill of the Lord, or who shall stand in his holy place? He that hath clean hands and a pure heart." He looked at his hands, and they were soiled! Then he thought of what his father had told him, and oh, he was so sorry! He

knew his face was spoiled, and he could never go to his father's home and rest unless he could get it clean again. So he turned away with the angel voices ringing in his ears.

The boy with the clean hands and face went rejoicing up the hill; and, when the angels sung so gladly, he bowed at his father's throne, and held up his hands, and his face fairly shone, it was so clean; and his father said, "Come up higher" and "I will give you a crown of life."

Now the poor boy with the soiled hands and face felt so sorry that he had done anything to spoil them that he resolved to try and get them clean. He tried and tried; but it seemed that the harder he tried the worse they became, and in his despair he called to his father to come and help him wash the black from off his hands and face. His father heard him. His tender, loving heart was touched, and he went and washed his boy all clean, and took him home again.

The pupils will draw the lesson from

the story that the way to get a pure heart is to keep it pure; that the way to keep it pure is to keep from doing things that will soil it; that, if we get a spot on it, God alone can wash it off; and that he is always ready to do this if we will let him. (Fig. 68.)

Fig. 68

WHAT THE SERPENT DID

Once there was a boy (draw a boy) who liked cider. He had heard people say that cider could not hurt any one, and the grocer who lived across the street sold it and he was a good man because he went to church on Sunday. Surely he could drink cider whenever he liked.

By and by this boy grew to be a man. (Erase the boy and draw a man near the center of the blackboard.) He was straight and handsome but he did not go to the grocery store any more to buy cider; he passed by a fine liquor house (draw a saloon at the lower right hand corner of the blackboard) every morning on the way to his shop, (draw a shop near the upper left hand corner of the blackboard), and it was convenient to stop and get a glass of wine or champagne.

The man worked faithfully in his shop at this time and after a while he built him a neat home and married a very nice

young lady. (Draw a house at the right of the shop, also a woman near the house.) Years went by and there were two little boys playing around the door of the house. (Draw two boys.) The man stopped often at the saloon and took stronger drinks. Sometimes he would order some sent up to his house. His wife and little boys learned to like the drinks and often the man invited his friends to drink with him. (Draw some men to represent his friends, also a bottle and glass in the man's hands.)

Now living in that saloon was a SERPENT, large and terrible. The serpent was sly and did not tell people what he was doing, but all the time he was coiling his long body around the man's heart (draw a distorted heart), then around his friends. (Begin at the door of the saloon and draw a mark around the heart, friends, boys, wife, home and shop. Make the serpent's head near the man.) His boys, his wife, his home and his shop, all of these he drew after him into the saloon.

Then he struck the man and brought him to a drunkard's grave.

This serpent is in every saloon and every glass of liquor. He likes to have the boys start with cider, for then he feels sure that some day he will get them. (Fig. 69.)

Fig. 69

A LESSON OF FAITH

Once upon a time a man bought a farm. (Draw a farm with house, barn, etc. on it.) It was a very nice farm and had trees, and broad fields where the cattle and sheep could feed. But just behind the house was a garden. (Draw a heart-shaped garden.) Now the garden was very nice but right in the center of it was a grape vine that lay sprawling on the ground. (Draw a grape vine trailing over the ground.) Its branches were reaching in every direction to find something to cling to. There were no grapes on it either and it looked forlorn and unhealthy.

Now, Fred, can you tell me what the grape vine needs?

Fred says it needs a trellis. Why does it need a trellis? To hold it up off the ground so the sunshine and warmth can get to it and make it bloom and bear

fruit. (Erase the vine in the heart and make one on a trellis.)

We will call the vine *our lives* and write it over the garden. It is the little germ of growth that is in our hearts that we are to cultivate. The trellis we call *faith.* (Write faith near the trellis.) If we put our lives on the trellis of faith, they will grow beautiful and bear abundant fruit for the Master. (Fig. 70.)

Fig. 70

JACK AND THE JAPS

This Jack was a jolly good boy. He was jolly because he liked fun; he was good because he liked to make others happy. (Draw Jack on the blackboard.) Once a month Jack worked like a beaver in his father's woodshed, splitting wood to earn five cents to take to the "Cheerful Workers." He felt quite proud of his five cents. The Cheerful Workers were raising money to educate a boy in Japan.

On Saturday Jack started off on his new bicycle, at least it was as good as new, though it was a second-hand one that its former owner had outgrown. He had been saving his money a whole year, and it cost him just five dollars. (Draw Jack's bicycle.)

I can not tell you what they did at the meeting, but that night Jack had a fearful dream. He thought his bicycle got started, and it took him straight across America to California. When he came to

the Pacific Ocean, a long, narrow bridge stretched across it, and over it whizzed his bicycle (draw the bridge), and the first thing Jack knew he was making a triumphant entry into Japan.

The Japs seemed glad to see him. They crowded around him, and chatted and laughed and danced with delight at him and his bicycle. (Erase the first Jack, and draw Jack at the end of the bridge as in the picture, with the Japs dancing around him.) Finally one boy asked, "Do you belong to the "Cheerful Workers?" "Yes, I do," said Jack proudly. "How much did you give for us Japs?" asked another. "Five cents," meekly answered Jack, wondering what was coming next. "Oh, ho!" said all the boys. "What did you pay for your bicycle?" asked another boy. "Five dollars," said Jack. "Good, ain't it?" "Oh, ho!" an swered all the boys again. "Mighty mean boy," said the first Jap, "gives five cents for us and five dollars for himself."

All of a sudden the air grew full of

sticks and mud. (Draw the sticks and mud flying through the air.) Poor Jack! What should he do? Everywhere the Japanese boys were coming after him like an army of giant grasshoppers, their shoes clattering, their hair flying, and every boy yelling: "Oh, ho! Oh, ho! Five cents for the Japs and five dollars for Jack. Mighty mean boy!" (Write the words, "five cents very small and "five dollars" very large.)

But somehow the bicycle got off, and Jack started for the shore, but alas! No bridge was to be seen, and the first thing Jack knew he went down, plunged head first, bicycle and all, into the Pacific Ocean.

He was just thinking how cold the water was, and whether his mother would cry when she knew her Jack was drowned, when his eyes flew open, and lo! he and the water pitcher and the towel rack were a pile of ruins on the floor. His mother was standing in the doorway, rubbing her eyes, and holding a candle in her hand.

"Why, Jack," said she, "what are you doing?" "Oh, mother, the Japs!" gasped Jack.

Next morning Jack had to account for

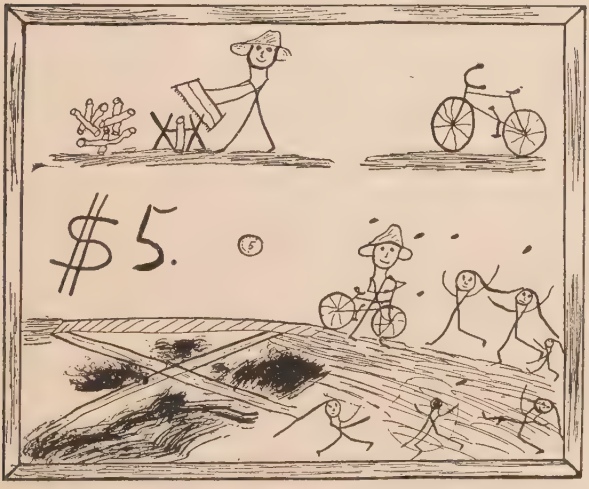

Fig. 71

his conduct. His father said: "My son, there's a lesson in your dream. The Bible says, "Thou shalt love thy neighbor as thyself." (Fig. 71.)

Note. "Jack and the Japs" is a tract published by the Woman's F. M. S. of the M. E. Church, 36 Bromfield Street, Boston.

ILLUSTRATED SONGS

Sometimes an entire change and departure from the regular work will quiet and interest a restless class. One of these ways is to illustrate a song. If your class is alone, so that singing is admissible, have one or all of the class sing a certain song, quietly and slowly. As they sing, sketch pictures on the blackboard that will illustrate the song. The following are only a few out of many that can be used in this way.

LEAD, KINDLY LIGHT

Lead, kindly Light, amid the encircling gloom,
Lead thou me on;
The night is dark and I am far from home,
Lead thou me on;
Keep thou my feet; I do not ask to see
The distant scene; one step enough for me.

FIG. 72

So long thy power has blessed me, sure it still
Will lead me on

O'er moor and fen, o'er crag and torrent till
The night is gone;
And with the morn those angel faces smile

Fig. 73

Which I have loved long since and lost awhile.
Meanwhile, along the narrow, rugged path
Thyself hast trod,

Lead, Saviour, lead me home in childlike
faith,
Home to my God,
To rest forever after earthly strife,
In the calm light of everlasting life.

FIG. 74

SUNSHINE IN THE SOUL

There's sunshine in my soul to-day,
More glorious and bright,
Than glows in any earthly sky,
For Jesus is my light.

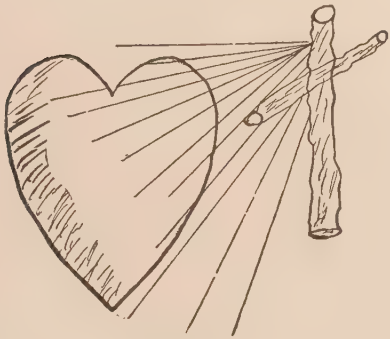

FIG. 75

There's music in my soul to-day,
A carol to my King,
And Jesus, listening, can hear
The songs I cannot sing.

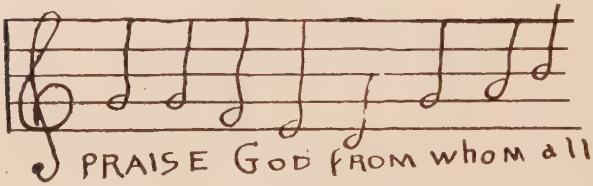

Fig. 76

There's springtime in my soul to-day,
For when the Lord is near,
The dove of peace sings in my heart,
The flowers of grace appear.

Fig. 77

Fig. 78

There's gladness in my soul to-day,
And hope, and praise, and love;
For blessings which he gives me now,
For joys laid up above.

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